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## **HISTORICAL, THEORETICAL, AND TECHNICAL CONSIDERATIONS FOR TEACHING AND PERFORMING RUMEN BAIRAKTAROV'S CONCERTO FOR VIOLIN AND ORCHESTRA**

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**HISTORICAL, THEORETICAL, AND  
TECHNICAL CONSIDERATIONS FOR  
TEACHING AND PERFORMING RUMEN  
BAIRAKTAROV'S *CONCERTO FOR  
VIOLIN AND ORCHESTRA***



Rumen Bairaktarov

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## RUMEN BAIRAKTAROV, B.1946

- Born in the city of Bourgas, Bulgaria
- Considered part of the third generation of Bulgarian composers
- Studied composition under Alexander Raychev and Olivier Messiaen
- In his monumental works (symphonies, concertos, etc.), avoided incorporating Bulgarian folk elements
- Incorporated elements from Eastern Orthodox chant into his *Concerto for Violin and Orchestra*



# BAIRAKTAROV: *CONCERTO FOR VIOLIN AND ORCHESTRA*

- In 1980, Bairaktarov decided to compose concerto after visiting several monasteries in Bulgaria
- Written in 1981, the concerto was dedicated to virtuoso violinist and pedagogue, Elisaveta Kazakova
- Concerto premiered in 1981 by Elisaveta Kazakova and the Bulgarian National Radio Orchestra
- Received outstanding reviews from critics in Bulgaria
- The concerto won the annual award for compositions of this genre by the Union of Bulgarian Composers
- A recording of the concerto together with his *First Symphony* won Best Record of the Year Prize by the US-based Koussevitzky Foundation (1985)
- Henri Dutilleux, in 1988, upon hearing in Paris the recording of the concerto as interpreted by Kazakova, wrote a letter to Bairaktarov, offering his highest praise for the work, stating that it was “remarkably well-written and magnificently performed.”



# CONCERTO FOR VIOLIN AND ORCHESTRA: FORM AND STRUCTURE

Structure and form reveal two layers:

Exposition		Development		Recapitulation (Mirror)		
A	B	A+B	C	B'	A+B+C (Bridge)	A'
First Theme	Second Theme		New Thematic Material			
Mm. A-23	24-35	36-130	131-201	202-213	214-290	291 - End

Introduzione	Toccata	Aria 1	Ostinato	Aria 2
Mm. A-35	36-130	131-213	214-267	268-End



# INTRODUZIONE: OPENING THEME

## INTRODUZIONE

senza misura ( $\text{♩} = 72-76$ )

*pp*

*poco cresc.*

**I** tempo precedente

**2** **3** **4** **5**

8 c. n° 10 var. 6



# INTRODUZIONE: SECOND THEME

Allegro ( $\text{♩} = 120-126$ )

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a forte dynamic (*ff*) and a half note G. The second staff continues the melody with various fingerings and a half note G. The third staff includes a trill marked with a '3' and a half note G. The fourth staff features a trill marked with a '2' and a half note G. The score is annotated with various musical symbols, including dynamics, articulation marks, and fingerings.

✦ От цифра 4 до цифра 5, преходната партия не се изпълнява в клавирен вариант.  
Von Ziffer 4 bis Ziffer 5 wird die Überleitungsstelle in der Klavierfassung nicht ausgeführt.

# TEACHING AND PERFORMANCE PRACTICE CONSIDERATIONS

- Written by a former violinists in collaboration with one of Bulgaria's leading violinists and pedagogues, so seemingly daunting passages quite idiomatic to the instrument
- Requires familiarity with Eastern Orthodox sonorities
- Since the division of movements represents changes in character, requires extensive tonal palette
- Phrasing and articulation must be carefully considered and planned





# INTRODUZIONE: OPENING THEME

## INTRODUZIONE

The image shows a page from a musical score, likely for a piano. The title at the top is "Lento". The tempo is marked "Lento". The key signature is one flat (B-flat). The score is divided into two main sections. The first section is marked "D con sord." (D with mutes) and "pp" (pianissimo). It features a series of chords and melodic lines with various fingerings and dynamics. The second section is marked "I tempo precedente" (I previous tempo) and "D" (D). It features a series of chords and melodic lines with various fingerings and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in red ink, including "senza misura" and "V".

senza misura (♩ = 72-76)

D con sord.

pp

V

V

V

I tempo precedente

D

poco cresc.

2

3

4

5

8 c. m. 10 sek.

6

# INTRODUZIONE: SECOND THEME

Allegro ( $\text{♩} = 120-126$ )

ff<sup>1</sup> V V G V G

IV V G -3

V -2 2 V 2 1 1

† От цифра 4 до цифра 5, преходната партия не се изпълнява в клавирен вариант.  
Von Ziffer 4 bis Ziffer 5 wird die Überleitungsstelle in der Klavierfassung nicht ausgeführt.

# ARIA I (NEW THEME)

## ARIA 1

20

Doppio movimento

Meno mosso (♩ = 60)

Handwritten musical score for ARIA 1, measures 20-21. The score is written on a grand staff (treble and bass clefs). Measure 20 is marked 'Doppio movimento' and 'Meno mosso (♩ = 60)'. It features a complex melodic line with many slurs and fingerings. Measure 21 is marked 'Doppio movimento' and 'Meno mosso (♩ = 60)'. It continues the melodic line with slurs and fingerings. The score includes various musical notations such as slurs, ties, and fingerings.

## A PLACE IN THE VIOLIN LITERATURE

- As pedagogical tool, excellent for teaching students to bring out a wide range of tonal colors in their performances
- From a violinist's perspective, it is a rich addition to the literature that is sure to inspire audiences



# QUESTIONS???

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